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THE BLACK MADONNA

Pilgrim Songs from the Monastery of Montserrat (1400-1420)

Ensemble Unicorn

Michael Posch

The Black Madonna

Pilgrimages, miracles and relics constituted important formal elements in medieval religion. They reflected the need for direct contact with the holy. Where miracles were attested or relics found, places of worship were established. In Spain and France, above all, many significant centres of pilgrimage are found and among the most important, after Santiago de Compostela, must be reckoned the monastery of Montserrat, some fifty kilometres to the East of Barcelona. With the miraculous Black Madonna, celebrated in various ways in the songs of the *Llibre Vermell* and in the *Cantigas de Santa Maria* and with its unique geographical position, the monastery from the earliest times drew many pilgrims. It is found at a height of 700 metres above sea-level above a gorge, surrounded by jagged rocky peaks. Clearly the place itself offered a strong fascination for people, since it was also the site of an earlier temple to Venus. It was about the year 1025 that the Abbot Oliba established there a Benedictine community, from the monastery of Santa Maria de Ripoll. In 1409 the monastery became an independent abbey.

The *Llibre Vermell de Montserrat* preserved there is a codex in five parts. In addition to religious writings, lists of indulgences and privileges as well as of the rules of the order, there is also a *Cancionero musical* with ten pieces of music, spiritual dances and songs. These were added to the 1382 codex between 1396 and 1399. The manuscript is a unique collection, in that it includes instructions on how dances were to be performed to the music. Its name, Red Book, was acquired in the nineteenth century, when it was bound in red velvet. Originally the *Llibre Vermell* contained 172 double pages (folio size), of which 35 have been lost. The purpose of the music is explained in instructions before the first song: *Since the pilgrims who come to Montserrat often want to sing and dance, and that during their night vigil in the church as by day in the church square, where only orderly and pious songs are allowed, a number of suitable songs have been written, to meet that need. These should be used with due consideration, without disturbing those who wish to continue their prayers and religious meditation.* Then pilgrims are again admonished to refrain also on their way home from frivolous songs and evil dances.

The monks of Montserrat were known for their outstanding spiritual and musical culture, of which the Ars Nova notation of the codex is an indication. In the songs there is a mixture of simple Spanish folk-melodies and complex courtly compositional technique from Italy and France. This simplicity and musical achievement is found in the three-voice *virelai Mariam matrem* 6, and sometimes also earthy naivety in close relationship with folk-song, as in *Los set gotxs* 12. This last-named is a *balada* in Catalan with a Latin refrain, which is a paraphrase of the poem *Los VII goutz de Nostra Dona* of Pope Clement IV. With *Los set gotxs* and *Cuncti simus* 9, single-part *virelais* with repeated choral refrains, it can easily be understood how, through the numerous repetitions of the round dance (*ball redon*), a religious ecstasy might be induced. The chorale *O Virgo splendens* 7 is a *contrafactum* of *O virgo visa* from the *Memoriale* of the same codex. At the beginning is a note that it can be performed in one part or in canon with up to three voices. Through the hypnotic effect of the canon, as with the mantra, a trance may be induced that can lead to the attainment of the highest spirituality. The many repetitions constitute less a structural principle than the attempts of the monks to inspire the people to livelier participation.

Dancing in the church was above all a feature of early Christianity, adopted from the Jewish rite, an important element in worship. From the time of Athanasius of Miletus is recorded the tradition of dancing as an accompaniment to hymns. Seasonal folk-dances in the form of round dances (*a ball redon*) met relatively little opposition from the clergy but were not often resorted to in church. Some of the reasons for this practice that continued into the eighteenth century resulted from the lack of suitable places at night or in bad weather. To this end comes a report from Bernard of Angers from 1010, on a practice in the church at Conques: *According to ancient custom the pilgrims*

hold their vigils in the Fides Church with candles and lamps. Since they do not understand the Latin chants of the office, they help to pass the long nights away with uneducated songs and other nonsense.

These lively dances in the church led naturally to a ban and at the Council of Avignon in 1209 came the following declaration: *We decree that, during vigils for the saints in the churches, musicians must not perform either leaping dances with obscene gestures nor round dances; nor shall love-songs and similar songs be sung.* Basically distinction must be drawn between two kinds of dances, one of which was performed in a religious setting and in accordance with contemporary customs, and the other sort of dance that stemmed from the secular field. At Montserrat it was the second that came about, when, in the thirteenth and fourteenth centuries, Latin spiritual songs written specially by the monks were sung and played at night in the church and by day in front of it as an accompaniment to dancing. The attempt of the monks, however, to set popularly known dance-songs to decent Latin texts and thereby to steer this lively activity into more orderly paths, as suggested in the introduction to the *Llibre Vermell*, failed. Hardly surprisingly there was little room for the accommodation of pilgrims, with the result that the liturgy was at the centre of daily life. For dancing in the liturgy a tradition has been recorded for us from Auxerre that there was dancing at Easter with organ accompaniment to the melody of the sequence *Victimae paschales*, in which a ball was thrown from side to side. It is also interesting to notice that at Limoges on the feast of the patron saint St Martial there was dancing in the church to the psalms. Ecstatic dancing through many writings and pictures offers an example of medieval music therapy. Priestly dancing as an element of the divine service has now completely disappeared from the Christian rite.

The Middle Ages knew nothing of the protection of spiritual individualism. In many places we meet examples of well-tried cultural manifestations. Use was made of well-known melodies sanctified by the addition of religious texts. In no field of medieval artistic activity is copying, the so-called contrafactum, so frequently met as in the art of song. Some medieval contrafacta acknowledge the flowering of imitative composition in Northern France, based on sources derived from the *trouvères* or composers from Picardy. Thus *Quant vol la flor* **2** is based on the composition *Retrowange nouvelle* by Jacques de Cambrai from the year 1280. Of the same kind is *Amours, ou trop tart me sui pris* **5**, a *virelai* from the second half of the thirteenth century. This is a contrafactum of *Amours, a cui je me rent pris*. Slight alterations from the model, like the use of changing sharps and flats bring about an ambivalence of tonality. The conjectural composer is Roïne Blance, probably a pseudonym of Blanche de Navarre, the mother of Thibaut IV of Champagne. He provides the richest source of *trouvère* work. In addition to many *Chants d'amour*, *Jeux-parties*, *Pastourelles* and Crusaders' songs, there survive only four *Marian* songs and only one religious *lai*, namely *Commencerai a fere un lai* **9**. The Count of Champagne and of Brie was born in 1201 at Troyes. His grandmother was a daughter of Louis VII and Eleanor of Aquitaine. In 1234, after the death of his uncle Sancho the Strong, he was crowned King of Navarre. Four years later he led an attack by the Crusaders on Jerusalem. He died in 1253 at Pamplona. His contemporary fame is attested by the fact that he won praise from Dante in his *De vulgari eloquentia* and from Johannes de Grocheo in his *Ars musice*.

The fact that many Black Madonnas were found by chance and were called *Notre-Dame la Trouvée* is not without deeper significance. The Occitanian word for 'find' is *trobar*, from which the word *troubadour* is derived. Yet the possibilities of the term are in no way exhausted by this, which has for one who knows the *langue des oisaux* so rich a store of meanings. Basically the word *trobar* means to express oneself in tropes, that is, to find words for a melody, and to use these in a sense that is different from the usage of normal speech. For this reason the language of the troubadours is so rich in linguistic word-play, double meanings, classical and biblical allusions, paradoxes and allegories. The problem of translation makes understanding still more difficult. In the language of

gay saber, as playful as it is deceptive, not every word must be taken literally. When a troubadour sang of his beloved, he could have a real person in mind. Equally he could have also in mind the Church of Rome or the Cathar movement, to which, perhaps, he belonged, or might thus honour the Black Madonna.

If art is to become a cultural factor in the life of a people, then it needs conscious support. In this way the Church in the Middle Ages became the sole purveyor of education and learning and sought for a somewhat centralised, controlled spiritual culture. That she should also take on the care of music, the value of which for the liturgy had been recognised in early times, was natural.

The closest attention to music in the ecclesiastical sphere was set in order for a worthy and solemn arrangement of the divine service. In the ever greater dimensions that churches assumed, the lessons of the Epistle and the Gospel were brought forward to the crossing between the nave and the choir, the choir-screen. Since the priest now had to move a longer way back again and a longer time was needed, the introductory chants for the lessons were developed into substantial compositions, to which the name *conductus* was given. In time these lost their original association and developed their own form, making use of the same text for a polyphonic composition. The continuation of this form, that led to the motet, made further use of a second syllabic text (qv. *O Maria maris stella*/*O Maria virgo davitica* 11).

Another development took the *versus alleluiaticus*, in the balanced *melismata* of which cantor and choir joined. This chant allowed an expressive medium in which a syllabic Latin text to suit the occasion was added to the *melisma*. This was the origin of the sequence, from Northern France, which had a strong influence on subsequent secular song. The vernacular counterparts of the sequence came to be called *Descort*, *Leich* or *Lai* (cf. 9).

Mary as the maternal advocate was to the people of the tenth and eleventh centuries as familiar as Christ. This adoration even took partly on the character of the rapturous homage of love. Pictures celebrated the Mother of God. Legends never tired of reporting her miracles, how, for example, the Madonna herself saved the worst sinners from perdition, if they were repentant or sought pardon by way of donations. The *Cantigas de Santa Maria* tell us of such stories and legends, one of the most important collections of the art of sacred song in Galego, a Galician-Portuguese hybrid language, commissioned by Alfonso X el Sabio (1221-1284). The collection includes more than four hundred songs on the miracles of Mary, some by the King himself, but for the most part by his troubadours, in fine manuscripts. Two of the four surviving codices are preserved in the Escorial monastery in Madrid, notable in particular for the beauty of their miniatures. With the King, surrounded by his men of learning, musicians of various nationalities and cultures are portrayed. In one of them there is a group of young men performing a round dance in a candle-lit church before the statue of Mary. The further representation of over forty instruments provides a particular conspectus of the medieval instrumentarium, including fidel, rebec, lute, harp, transverse flute and recorder, with various percussion instruments and others. In Cantiga No. 49 are the words: *Cantando e con dança, seja por nós loada a Virgen coroñada que é noss' esperança* (Singing and in dance may the crowned Virgin be honoured by us, she who is our hope).

Both the miracles of the Black Madonna of Montserrat, as well as those of other places, are described in the *Cantigas de Santa Maria*. In the one performed here is told the legend of how the Madonna came to the aid of an old shepherdess, who had been cheated out of her money and her sheep by a young shepherd 3, or how she brought a spring from the property of a greedy knight to thirsty monks in their monastery garden 8.

Michael Posch/Agnes Boll

English version by Keith Anderson

Ensemble Unicorn

Under its director Michael Posch, the Ensemble Unicorn sees its task as making the wide range of music from the Middle Ages and Early Renaissance more accessible to a wide audience through refreshingly new interpretations, with lively authenticity its guiding principle. The core ensemble consists of specialist musicians from Austria, Italy and Germany, and well-known singers and instrumentalists may be called on as guest performers, as occasion requires. Intensive research and study of early music as well as experience gained by collaboration with interntational ensembles such as the Clemencic Consort are complemented by the interest of individual members of the Ensemble in various kinds of music, including jazz. The Ensemble has made several recordings on compact disc and appeared on radio and television, and has for many years been involved in education and cultural projects with the Austrian Federal Ministry for Education and the Arts. The Ensemble has made numerous festival appearances and concert tours throughout Europe in North America, and the Near East.

Belinda Sykes	Voice (1, 3, 5, 9, 12)
Bernhard Landauer	Countertenor (1, 2, 4, 6, 8, 11)
Agnes Boll	Soprano (Choir 1, 3, 4, 6-8, 12)
Susanne Kurz	Soprano (Choir 1, 3, 4, 6-8, 12)
Ulrike Wedening	Soprano (Choir 1, 3, 4, 6-8, 12),
James Curry	Tenor (Choir 1, 4, 8, 12)
Raimund Natiesta	Bass (Choir 1, 4, 8, 12)
Marco Ambrosini	Fiddle (1, 3, 5-8, 10-12)
Thomas Wimmer	Fiddle, laud, rebec (1, 3, 5-12)
Riccardo Delfino	Gothic harp, snareharp (1-3, 5-12)
Katharina Dustmann	Riqq, zarb, davul, darabukka, bandir (1, 3-5, 7, 8, 12)
Wolfgang Reithofer	Darabukka, Schellentamburin (4, 10)
Michael Posch	Recorders (1, 3-8, 10-12)

Instruments

Fiddles	Helmut Gotschy, Germany; Thomas Wimmer, Austria
Rebec	Dieter Möckel, Germany
Laud	Anon., Istanbul, Turkey
Gothic harp, snareharp	Rainer Thurau, Germany
Riqq, bandir	S. Saha Sağbaş, Ankara, Turkey
Zarb	Anon., Teheran, Iran
Davul, darabukka	Anon., Morocco/Turkey
Recorders	Monika Musch, Germany; Walter Meili, Switzerland

Michael Posch

The recorder-player Michael Posch was born in Klagenfurt, Austria, and studied at the Carinthian Academy, at the Vienna Hochschule für Musik und darstellende Kunst and at the Trossingen Musikhochschule. Solo appearances with conductors such as Nikolaus Harnoncourt and collaborations with early music ensembles such as Accentus, Oni Wytars, the Clemencic Consort and Concentus Musicus bear witness to his enormous musical activity, in addition to his academic work in the fields of recorder-playing and early music. He is currently director of the Early Music Departments of the Vienna Conservatory.

Belinda Sykes

Belinda Sykes studied singing with Bulgarian folk singers, and has collected songs from Bulgaria, Spain, Morocco, Hungary, Israel and India, and now works throughout Europe as a freelance medieval singer. She initially studied oboe and recorder at the Guildhall School of Music in London, winning the 1990 Reichenberg Award for baroque oboe. She has appeared with a wide range of ensembles, including the New London Consort, King's Consort and BBC Symphony Orchestra, and directs her own ensemble Joglaresa. She teaches at the Guildhall School of Music, Exeter University and the Welsh College of Music.

Bernhard Landauer

Bernhard Landauer was born in Innsbruck and was a member of the Wilten Boys' Choir, before study at the Mozarteum in Innsbruck and at the Vienna Academy of Music, where his teachers included Helene Karusso and Kurt Equiluz. His main musical interest lies in the performance of early music, and he has worked with many renowned ensembles and conductors, including René Clemencic, René Jacobs, Cantus Cölln, the Freiberg Baroque Orchestra, King's Consort and Ensemble Clément Janequin as well as the Viennese early music ensembles Unicorn and Accentus, with numerous appearances at festivals throughout Europe. He has sung the rôle of Oberon in Britten's *Midsummer Night's Dream* in Leipzig and Wuppertal, and took part in the first performance of Schnittke's *Gesualdo* at the Vienna State Opera.

1 **Cuncti simus concanentes** (*A ball redon*)
(Llibre Vermell de Montserrat,
Monasterio de S. Maria)

Let us all sing together

Refrain: Cuncti simus concanentes: Ave Maria

Let us all sing together: Hail Mary

Virgo sola existente en affuit angelus.
Gabriel est appelatus atque missus celitus.
Clara facieque dixit: Ave Maria
Refrain: Cuncti simus...

As the Virgin was alone, lo an angel appeared.
He is called Gabriel and sent from heaven.
And with shining mien he said: Hail Mary
Let us all sing...

Clara facieque dixit, audite karissimi,
en concipies, Maria: Ave Maria
Refrain: Cuncti simus...

And with shining mien he said, hear, most beloved,
lo you shall conceive, Mary: Hail Mary
Let us all sing...

En concipies Maria, audite karissimi,
pariesque filium: Ave Maria
Refrain: Cuncti simus...

Lo you shall conceive, Mary, hear, most beloved,
you shall bear a son: Hail Mary
Let us all sing...

Pariesque filium, audite karissimi,
vocabis eum Ihesum: Ave Maria
Refrain: Cuncti simus...

You shall bear a son, hear, most beloved,
you shall call him Jesus: Hail Mary
Let us all sing...

2 **Quant voi la flor novele**
(Chanson pieuse – anon. Trouvère)
(Paris, Bibl. Nouv. acq. f. fr. 1050)

When I see the new flower

Quant voi la flor novele
florir en la praele,
lors chant chançon novele,
de la virge pucele,
qui dou lait de sa mamele
le roi alaita
qui de sa char digne et belle
touz nos rachata.

When I see the new flower
flower in the meadow,
then I sing a new song
to the virgin maiden,
who gives milk from her breast
to feed the King
who gives his body, fair and worthy,
to redeem us all.

Pucele digne et pure,
de qui toz biens depure,
qui de pechié n'as cure,
de moi te praigne cure:
vers ton chier fiz m'asseüre
par tel covenant
qu'es ciels en joie seüre
soie parvenant.

Maiden worthy and pure,
from whom all good comes,
who is without sin:
I pray you care for me:
to your dear Son assure me
through that covenant
that certain joy in Heaven
may be granted.

Dame sainte Marie,
de grace replenie,
soiés nos en äie,
ne nos oubliés mie,
qu'en iceste mortel vie
puissons deservir
qu'en la vostre conpaignie
puissons parvenir.

Flor de misericorde,
a ton chier fiz m'acorde,
corde si bien la corde
que jamés ne descorde,
que deable ne s'amorde
a moi descorder,
que me puisse par concorde
a Dieu racorder.

Marie, douce mere,
onques ne fus amere,
de roi es fille et mere
et si portas ton pere;
or te pri, tres douce mere,
plaine de pitié,
que Dex qui est nostre pere
nos get de pechié,

Lady, Holy Mary,
full of grace,
hear us,
never forget us,
that in this mortal life
we may deserve
that in your company
we may come.

Flower of mercy,
attune me to your Son,
tune so well the string
that it make no discord,
that the Devil may not move
to untune me,
that I may be in harmony
in tune with God.

Mary, sweet mother,
never harsh,
the King's daughter and mother,
and you bore your father;
now I pray you, sweetest mother,
full of pity,
that God who is our father
cleanse us from sin.

3 A Madre do que a bestia
(Cantiga de Santa Maria, Nr. 147)
(Hs. El Escorial E.T.j.I, and Ms. j. b.2)

The Mother of Him

Como hüa moller pobre deu sa ovella a guardar a un ovelleiro, et quando ao trasquiar das ovellas, vëo a vella demandar a sun et o ovelleiro disse que a comera o lobo; et ela chamou Santa Maria de Rocamador, et a ovella brandou u la tïinna o ovelleiro asconduda, et disse: "¡Ei-me acá, ei-m'acá!".

How a poor woman gave her sheep into the keeping of a shepherd, and when it was time to shear the sheep, the old woman came to ask for her sheep and the shepherd said that the wolf had eaten it; and she called on Holy Mary of Rocamadour, and the sheep bleated from where the shepherd had hidden it, and said: "I-i a-a-m he-ere, I-i a-am he-ere".

Refrain: A Madre do que a bestia de Balaam falar fez
ar fez pois hüa ovella ela falar hüa fez.

The Mother of Him who made Balaam's donkey speak also made a sheep speak.

Esto fez Santa Maria
por hüa pobre moller
que a de grado servia
come quen ben servir quer;
e porend' lla un dia
valeu-ll' u lle foi mester
e mostrou y seu miragre, que vos non foi mui rafez.
Refrain: A Madre do que...

Aquesta moller mesquÿa
de quanto pud' achegar
conprou hüa ovellÿa
e foy-a dar a guardar
a un pegureir' agÿa,
e pois ao trosquiar
fol en demandar a läa pola vender por seu prez.
Refrain: A Madre do que...

Mas o pergureir' astroso
a ovella ascondeu
e come cobiiçoso
diss' : "O lobo a comeu."
A vella por mentiroso
o tev' end', e lle creceu
tal coita por ssa ovella que tornou tal come pez.
Refrain: A Madre do que...

E disse: "Ay, Groriosa,
a mia ovella me dá,
ca tu end' es poderosa
de o fazer." E dalá
du jazia a astrosa
ovella diss' : "Ey-m'acá."
E assi Santa Maria aquest' engano desfez.
Refrain: A Madre do que...

E a vella mui festynno
ssa ovella trosquiou,
e meteu-ss' ao camÿo
e quanto más pod' andou,
a costas seu velocÿo;
A Rocamador chegou,
dizend' : "Esto fez a Virgen que sempre teve belmez."

Refrain: A Madre do que...

This Holy Mary did
for a poor woman
who was pleased to serve her,
as one who willingly serves;
and then one day in need
she helped her
and showed a miracle, that was no small thing.
The Mother of Him...

This wretched woman
with whatever she had
bought a sheep
and gave it for keeping
to a shepherd
and when shearing came
she asked for it, to sell for a price.
The Mother of Him...

But the cunning shepherd
hid the sheep
and as a greedy fellow
said: "The wolf ate it".
The old woman knew he lied
and now became
so angry, she was in a rage.
The Mother of Him...

And she said: "Ah, glorious one,
give me my sheep,
for you have the power
to do so." And then
from where it lay the clever
sheep said "H-e-ere I a-a-am".
And so Holy Mary laid bare this plot.
The Mother of Him...

And the old woman hurried
to shear her sheep,
and set out on her way
and with the fleece on her back
went quickly
to Rocamadour,
saying: "This is the doing of the Virgen, who always guards us."
The Mother of Him...

4 **Amours, ou trop tart me sui pris**
(Chanson mariale – La Roïne Blance)
(Quelle: Paris, Bibl. Nat., nouv. acq. fr. 21677)

Amours, ou trop tart me sui pris
m'a par sa signourie apris,
douce Dame de paradis
ke de vous vaill un cant canter.
Refrain: Pour la joie ki puet durer,
vous doit on servir et amer

Et pour çou ke nus n'a mespris.
Tant vers vo fill n'en fais n'en dis.
S'il s'est en vo service mis.
Ke vous nel faciés racorder
Refrain: Pour la joie...

Virge roïne, flours de lis,
com li hom a de ses delis
ki de vous amer est espris,
nus hom nel saroit reconter.
Refrain: Pour la joie...

Mout fu li vaisaiaus bien eslis,
douce Dame, ou Sains Esp(e)ris
fu IX mois tous entiers nouris:
Ce fu vos cuers, dame sans per!
Refrain: Pour la joie...

Love, where late am I caught

Love, where late am I caught,
has lordship over me,
sweet Lady of Paradise
I would sing of you a song.
For the joy that will last for ever,
We must serve and love you.

And for that, with no despite,
to you in deed or word,
if it be to serve you
that you hold it in memory.
For the joy...

Virgin Queen, lily flower,
as a man finds delight
in love for you,
none would demur.
For the joy...

Laden was the vessel,
sweet Lady, where the Holy Spirit
for nine months took sustenance:
it was your heart, matchless Lady.
For the joy...

5 **Quant ay lo mon consirat**
(Chanson pieuse – anon. Troubadour)
(HS Madrid, Bibl. Nac. 105)

Refrain: Quant ay lomón consirat
totl'als es nient mas Deu,
e com be·m son a pensat
lo comyat es for(t)ment greu.

E car nos em de greus pecatz caregats,
si·u enquerem, podra·ns esser perdonat,
car Senyor tal avem cui plad merce, pus que platz,
c'aixi n'es acustumat.
Refrain: Quant ay lomón consirat...

Aytal Senyor devem temˇbre e honrar,
qui pernos totz se volc tant humiliar,
can trames l'angel seu per la dona (verge) saludar,
e·l plac en ela entrar.

If I consider the world

If I consider the world
there is nothing but God
and I know well
that leaving it will be sad.

And as we are weighed down with sins,
we seek for forgiveness,
for the Lord has mercy,
and will always forgive.
If I consider . . .

The Lord must be feared and honoured,
who has so humbled himself for us,
who through the angel greeted the Virgin,
and dwelt in her.

Refrain: Quant ay lomón consirat...

Quan so fe fayt per nosaltres a salvar,
sus en la crotz lo seu sang volc escampar,
e apres la seu' mort al terç yorn ressucitar,
que·ns pogues totz deliurar.
Refrain: Quant ay lomón consirat...

Al quarante dia volc al cel puyar,
e·l cinquante Sent Espirit enviyar,
per zo que·ls enflames e poguessin preicar
la fe per nos a salvar.
Refrain: Quant ay lomón consirat...

Apres la fi del mon, venra per iutyar
los bons e·ls mals, segons lur merit, cobrar
gasardo e trobar, car axi cove a far,
per dretura a salvar.
Refrain: Quant ay lomón consirat...

Endreça: *Hon preyarem totz ensems lo Creador*
que·ns do s' amor e·ns gart de mal e d' error.

If I consider . . .

He did all he could to save us,
shed on the cross his blood,
and the third day after his death he rose,
to redeem us all.
If I consider . . .

After forty days he rose to Heaven
and on the fiftieth sent the Holy Spirit
to inspire and preach
the faith that saves us.
If I consider . . .

At the end of the world, he will come to judge
the good and the bad, as they deserve,
gathering them in and finding, as he can,
the means to salvation.
If I consider . . .

6 Mariam, Matrem Virginem

(Llibre Vermell de Montserrat, Monasterio de S. Maria)

Praise Mary, Virgin mother

Refrain: Mariam, matrem Virginem, attolite,
Ihesum Christum extollite concorditer.

Maria, seculi asilum, defende nos,
Ihesu, tutum refugium, exaudi nos.
Iam estis nos totaliter diffugium,
totum mundi confugium realiter.
Refrain: Mariam, matrem Virginem, attolite,...

Ihesu, supprema bonitas verissima,
Maria, dulcis pietas gratissima,
Amplissima conformiter sit caritas
ad nos, que pellit vanitas enormiter.
Refrain: Mariam, matrem Virginem, attolite,...

Maria, Virgo humilis, te colimus,
Ihesu, desiderabilis, te querimus,
et volumus mentaliter in superis
frui cum sanctis angelis perhepniter.
Refrain: Mariam, matrem Virginem, attolite,...

Praise Mary, Virgin mother,
honour with her Jesus Christ.

Mary, shelter of mankind, defend us;
Jesus, safe refuge, hear us.
Now you are our whole protection,
truly the complete haven of the world.
Praise Mary, Virgin mother...

Jesus, supreme and truest goodness,
Mary, sweet most gracious kindness,
May your charity be as full
to us, as the world's vanity compels.
Praise Mary, Virgin mother...

Mary, humble Virgin, we honour you,
Jesus, desirable, we seek after you,
and we would have joy above
with the holy angels for ever.
Praise Mary, Virgin mother...

7 O virgo splendens
(Llibre Vermell de Montserrat, Monasterio de S. Maria)
Antiphona dulcis armonia dulcissime virginis Marie de monte serrato. Caça de duobus vel tribus.

O virgo splendens hic in monte celso
miraculis serrato fulgentibus ubique
quem fideles conscendunt universi.
Eya, pietatis oculo placato
cerne ligatos fune peccatorum;
ne infernorum ictibus graventur
sed cum beatis tua prece vocentur.

O Virgin resplendent
Antiphon: Gentle harmony of the gentlest Virgin Mary of Montserrat. Round for two or three voices.

O Virgin resplendent here on the lofty mountain,
jagged with its shining miracles about,
which all the faithful climb.
Ah, with an eye of mercy
see those bound by the bonds of sin,
let them not be weighed down by the blows of Hell
but be called by your prayers to be with the blessed.

8 Tanto son da groriosa
(Cantiga de Santa Maria, Nr. 48)
(Hs. El Escorial E.T.j.I, und Ms. j. b.2)
Esta é como Santa Maria tolleu a agua da fonte ao cavaleiro en cuja erdade estava, et a deu aos frades de Monsarrad a que a el queria vender.

"Ai Santa Maria, a nossa coyta veede,
e con Deus, o vosso Fillo, que todo pode, pöede
que nos dé algun consello, que non moiramos de sede,
veend' agua conos ollos e seer desejoso."
Refrain: Tanto son da groriosa seus feitos mui piadosos,
que fill'aos que an muyto et dá aos menguadosos.

E daquest' un gran miragre fez pouc' á en Catalonna
a Virgen Santa Maria, que con Jesu-Cristo ponna
que no dia do joyzo possamos ir sen vergonna
ant' el e que non vaamos u yrán os soberviosos.
Refrain: Tanto son da groriosa...

Monsarrat éste chamado o logar u é a fonte
saborosa, grand' e crara, que naç' encima dun monte,
que era dun cavaleiro; e d'outra parte de fronte
avia un möesteyro de monges religiosos.
Refrain: Tanto son da groriosa...

Mas en aquel möesteiro ponto d'agua non avia
se non quant' o cavaleiro da fonte lles dar queria,
por que os monges lle davan sa renta da abadia;
e quando lla non conprian, ersan dela perdidosos.
Refrain: Tanto son da groriosa...

So glorious
This is how Holy Mary diverted a spring of a gentleman in whose property it was and gave it to the brothers of Montserrat, to whom he wanted to sell the water.

"Ah, Holy Mary, see our misery
and with God, your Son, that can do all,
help us with your counsel,that we may not die of thirst,
seeing water and desiring it."
So glorious are her very merciful deeds,
who takes from those who have much and gives to the poor.

And from this the Holy Virgin wrought
in Catalonia a great miracle, who with Jesus Christ,
ordained that we should pay honour to him
and not tread the path of the proud.
So glorious...

Montserrat the place is called where the pleasant
spring is, great and bright, on the peak of a mountain,
that was a gentleman's; and on the other side
there was a monastery of religious monks.
So glorious...

But in that monastery there was no drop of water
and they sought it from the gentleman's spring,
for which the monks of the abbey had to pay
and when they did not buy, they would die.
So glorious...